

# The Hymn

JULY 1952



CARL FOWLER PRICE

1881 - 1948

Volume 3

Number 3

# Carl Fowler Price

1881-1948

Musician, composer, author, editor, lecturer, Carl Fowler Price is here honored. A leader among American hymnologists of the twentieth century, as co-founder and first President of the Hymn Society of America, he helped to plan and rear the structure which has since become a monument to his memory. His hymn tunes, his edited hymnals, his volumes of hymnological importance, his hundreds of lectures and periodical articles—all these were evidence of his devotion to one great end.

For twenty-six years he built into the fabric of the Society his enterprises and his ideals. As editor of its *Papers*, he set a high standard of scholarly accomplishment. His activities within and without the ranks of the Society were all parts of a single purpose and endeavor.

Beyond the achievement of a quarter-century, he looked to the future and foresaw the day when the Society's influence should be extended through a regular publication in the field of hymnology; and he envisioned in every area of its activity wider powers as yet unrealized.

Of all he said and wrote, his reply to the query "What is a hymn?" has been most treasured and is likely to be longest remembered.

A Christian hymn is a lyric poem, reverently and devotionally conceived, which is designed to be sung and which expresses the worshiper's attitude toward God, or God's purposes in human life. It should be simple and metrical in form, genuinely emotional, poetic and literary in style, spiritual in quality, and in its ideas so direct and so immediately apparent as to unify a congregation while singing it.

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## ACKNOWLEDGMENT

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## WELL-KNOWN BOOKS BY CARL FOWLER PRICE

*A Year of Hymn Stories*

*Curiosities of the Hymnal*

*Music and Hymnody of the Methodist Hymnal*

*One Hundred and One Hymn Stories*

*Wesleyan's First Century*

*Who's Who in American Methodism*

*Yankee Township* (History of East Hampton, Conn.)

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# The Editor's Column

## VICTORIAN HYMN TUNES

There seems to be no limit to the open season when it comes to condemnation of Victorian hymn tunes. The very word "Victorian" is guaranteed to cause a musical sophisticate to shudder. In the last issue of *THE HYMN* Mr. Brown's article on American hymn tunes left little doubt in the reader's mind that, while trying to be fair, Mr. Brown could really say little good for the much-maligned Victorians. This issue includes a rebuttal by Mr. Calhoun in which he takes Mr. Brown and the editors of *The Hymnal 1940* to task. Where the ultimate truth lies, time alone will tell.

There was a period of violent repudiation of Victorian tunes in England, probably first reflected with a vengeance in *Songs of Praise*, with precious few tunes from the previous century. American hymnals have been somewhat slower in casting off the relics of the late and not always lamented period.

We believe that some day—perhaps a quarter of a century from now—there will be a re-evaluation of the nineteenth century contribution to hymnody, and that some of the tunes of that period will receive their fair commendation. Professor B. Ifor Evans recently wrote a review for *John o' London's Weekly* of Jerome Buckley's *The Victorian Temper*, a study of the nineteenth century by a scholar from Madison, Wisconsin. Professor Evans writes:

"... it may be that from Madison, Wisconsin, the Victorian Age may just seem a piece of history, but for us it is still something that is linked to our living past. It is something that we once despised and now we feel that perhaps we were not so enlightened or so wise in despising it. . . . In Europe the time has come for us to look at the Victorian Age in a more profound way. . . ."

And with that statement we are in complete accord.

The hymns which people sing in church are more than either words or music; they are a part of an emotional tie that goes deep and which deserves some consideration. The following "Warning to Iconoclasts" may be appropriate here:

Leaves greyish-brown  
That long since died  
Still shield the living  
Heart inside.

But fools discarding  
Leaf by leaf  
Bring bulb and hidden life  
To grief.

—C. T. Yelland

# Brick Church's Role in American Hymnody

EDITH HOLDEN

GEORGE LITCH KNIGHT

ONE OF MANY MEMORABLE EVENTS during the recent celebration of the Thirtieth Anniversary of The Hymn Society of America, May 16-18, was the service in New York's historic Brick Presbyterian Church, "In Honor of the Ministers and Musicians of The Brick Church Who have enriched the Church's Hymnody during the Twentieth Century." The Reverend Paul Austin Wolfe, D.D., minister of the Church, presided, and the Reverend William Pierson Merrill, D.D., Pastor Emeritus, offered a prayer of thanksgiving, following which he was made a Fellow of The Hymn Society. The speaker for the occasion was the son of one of The Brick Church's illustrious ministers, Henry van Dyke.

The Reverend Tertius van Dyke recalled experiences in his father's life intimately associated with the writing of the hymns now so widely known throughout the Christian Church. He alluded, as did Dr. Wolfe, to the great contribution made to the cause of American Hymnody by Drs. Helen A. Dickinson and Clarence Dickinson during the past four decades.

During the Anniversary Service three hymns written by ministers of the Church were sung: "Joyful, joyful we adore Thee," Henry van Dyke; "Lord God of Hosts," Shepherd Knapp; and "Rise up, O men of God," William Pierson Merrill. All three are to be found in the Presbyterian *Hymnal* (1933) and in the selection of representative hymns of the twentieth century, published during the Anniversary by The Hymn Society.

It was obvious to those attending the Anniversary Service that The Brick Church ministers and musicians had made a profound contribution to the Hymnody of the twentieth century. In his greeting to the members of The Hymn Society, Dr. Wolfe mentioned that the last Brick Church "family quarrel" occurred early in the nineteenth century over the matter of exclusive use of Watts' Psalms in worship. But the influence of this New York City Church on American Hymnody dates back to the work of its first minister.

The Reverend John Rodgers, D.D., was the first minister of the church, and he was a member of a committee of seven, ap-

pointed by the General Assembly of the Presbyterian Church of America to examine Dr. Timothy Dwight's revision of Dr. Watts' imitation of the Psalms of David. The committee met at Stamford, Conn., in June, 1880, and approved and recommended Dwight's version for the use of the churches, and also went on to recommend that Dr. Dwight "select such Hymns from Dr. Watts, Dr. Doddridge, and others, and annex them to his edition of the Psalms, as shall furnish the churches with a more extensive system of Psalmody." (From the introduction to Dwight's *Psalms*.)

*A History of The Brick Presbyterian Church*, by the Reverend Shepherd Knapp, then assistant minister, and published by the Church trustees in 1909, records the emphasis placed upon worship in the early days of the Church under the ministry of the Reverend Gardiner Spring, D.D., great-grandfather of the author of the history. Dr. Spring's reading of the hymns was noted, and it was stated that his manner of reading the hymn of Doddrige, "Ye hearts with youthful vigor warm," made a lasting impression upon at least one member of his congregation.

(See Knapp, *A History of The Brick Presbyterian Church*, 1909, p. 177, for the detailed account.)

Apparently the first decided movement toward the encouragement of congregational singing in The Brick Church was made in 1815, and about 1822 a society was formed with the title, "The Association for the Promotion of Sacred Music in The Brick Church." The following year a little volume of two hundred and fifty hymns was published, entitled "The Brick Church Hymns, designed for the Use of Social Prayer Meetings and Families, Selected from the Most Approved Authors, and Recommended by Gardiner Spring, D.D., Pastor of Said Church."

Some forty years later the Church Session decided to undertake the preparation of a hymn-book of their own, which would include a selection "as well from the psalms and hymns of Watts as from all other published hymns." The Reverend James Ormsbee Murray, D.D., then minister of the Church, was a member of the committee. Dr. Knapp, in his history of the Church, reports that the committee's findings at the time the completed manuscript was submitted to the Session, "may be regarded as a part, not only of the history of The Brick Church, but of the history of hymnology in the Church at large." (Knapp, *op. cit.*, pp. 323-6) The committee devoted itself for two years to the selection of

appropriate American and English hymns. The resulting collection of six hundred and sixteen psalms and hymns was, in their opinion:

" . . . more rigidly confined to the productions of the great hymn writers, or more free from the second-rate material by which in recent years the hymnology of the church has been debased."

The book was rendered still more valuable by the inclusion in it of certain of the ancient hymns and canticles of the Church, such as "Gloria in Excelsis" and "Te Deum," also a wider selection of Psalm chants.

The completed book was published in 1869 under the title, *The Sacrifice of Praise*, and was at once introduced into the Church, and with its aid the regular committee on music, Dr. Murray still at its head, took up its work again with renewed interest and sought to make congregational singing of the highest quality. The hymnal "was originally published without music, and afterwards a committee was appointed by the Session of The Brick Church to adapt tunes to the hymns." (Preface to Edition with Tunes, February, 1872.) Dr. Murray's firsthand experiences with hymns and his opinions on hymnology are contained in a sermon, "Christian Hymnology," December 12, 1869, preserved in The Brick Church Library.

The publication of a hymnal with tunes for the congregation was a great step forward. That there was some need for it is indicated by the fact that copies of *The American Tune Book*, edited by Lowell Mason, published in 1869, were in use at The Brick Church prior to the 1872 edition of *The Sacrifice of Praise*.

The contribution of the Church to American Hymnody did not end with the publication of *The Sacrifice of Praise*. For in *A Quarter Century of Brick Church History*, written by Dr. James M. Farr, 1936, there is given the background of the publication of *Songs of the Christian Life*, edited by the Reverend Charles H. Richards, D.D., a minister of The Brick Church during the early twentieth century. According to Dr. Farr.

"The need (for a new hymnal) was met in a hymnal prepared by Dr. Charles H. Richards, with whom both Dr. Merrill and Dr. Dickinson entered into closest cooperation. This book, published by Mr. Charles E. Merrill of The Brick Church, was in use for twenty years until quite wornout in service, it was replaced in 1934 by the new Presbyterian *Hymnal* of which Dr. Dickinson was Editor-in-Chief." (p. 11)

An examination of the Richards book reveals that it contains a selection of hymns which are representative of the traditional historical as well as the then contemporary hymns. The tunes largely come from the Victorian period, though there are a number of strong psalter and eighteenth century tunes included. The hymn tune MERRILL written by Dr. Clarence Dickinson for "Rise up, O men of God," is among those in the hymnal. In the preface are these words, justified by the content of the hymnal as it is

"... intended to give inspiration and expression to the larger and richer conceptions of the Christian life now prevailing. It seeks to kindle hope, arouse courage, and stimulate noble purposes. It aims to develop trust and joy, devotion to duty and unselfish service, filial love to God and fraternal love to man."

Another hymnal, though not published by the Brick Church itself, has played a significant role in twentieth century American Hymnody. It is the Presbyterian *Hymnal*, 1933, of which Dr. Clarence Dickinson, organist and choirmaster of The Brick Church, was Editor. Upon its publication, the hymnal was widely acclaimed for its high standard of editing and for the introduction of exceptional folk tunes and many newly rediscovered heritage hymns of Christendom. The book has found wide use not only in the Presbyterian but in many other denominations.

The Brick Church's contribution to American Hymnody might also be traced in the history of its Sabbath School singing. The tradition, nurtured in the mother Church, spread to its affiliated churches, notably the Church of the Covenant, where the Sunday School superintendent was J. Cleveland Cady, the architect of the Metropolitan Opera House, and a man deeply concerned with the work of the Covenant Sunday School. Under his leadership, and with the help of Dr. Reginald L. McAll, who served as organist at the church for 48 years, a tradition of Church School singing was established, influencing churches across the country. Mr. Cady's daughter, Mrs. Julia Cady Cory, wrote "We praise Thee, O God, our Redeemer, Creator," widely sung with its tune KREMSER, at the request of the late Archer Gibson, a former organist of The Brick Church, in 1902.

Let us now turn our attention to some of The Brick Church's ministers who were themselves hymn writers. The hymn "This is my Father's World" is taken from a longer poem in *Thoughts for Every Day Living* by Maltbie Davenport Babcock (1858-1901). Dr. Babcock was called to the church from Brown Memorial Presbyterian Church of Baltimore, and had a brief but

fruitful ministry during which he also wrote a poem now used as a hymn, "Be Strong! We are not here to play, to dream, to drift." In the Presbyterian *Hymnal* may be found his "When the great sun sinks to rest," though Dr. Henry Wilder Foote believes it inferior to his hymn commencing,

Rest in the Lord, my soul,  
Commit to Him Thy way;  
What to thy sight seems dark as night,  
To Him is bright as day.

"God's boundless love and arching sky" was included in the Richards' hymnal, and like Dr. Babcock's other hymns of nature, expresses joy at finding God in all created things.

Henry van Dyke (1852-1933) was known not only as the minister of The Brick Church, but also as an author, teacher and diplomat. His poetry, short stories, and other writings will long bring him deserved fame, but perhaps his most enduring monuments will be hymns. "Joyful, joyful we adore Thee" was written in 1907 during a visit to Williams College. It was included in *Songs of the Christian Life*, 1912, and was more widely known after its publication in *The Music of the Gospel*, 1932. "O Lord our God, Thy Mighty Hand" was written in 1912, and is frequently sung to the tune AMERICA BEFRIEND, composed by William P. Merrill. During 1921-22 Dr. van Dyke wrote several hymns which first were included in a small volume entitled *Thy Sea is Great*. Among those included there is "No form of human framing," frequently altered in contemporary hymnals to commence, "Whenever men adore Thee."

During Dr. van Dyke's lifetime there was a growing concern for the relationship between the church and labor, reflected in his hymns "They who tread the path of labor" and "Jesus, Thou Divine Companion." Other hymns from his pen include: "These are the gifts I ask of Thee," "O Maker of the Mighty Deep," "Return, dear Lord, to those who look," and "Thy wisdom and Thy might appear."

Dr. Shepherd Knapp (1873-1946) has already been mentioned in connection with his history of The Brick Church. He first won prominence as a hymn writer with his arrangement of Stevenson's prayer for his household, the first line of which Dr. Knapp made "The people, Lord, of many lands and nations." His greatest hymn is "Lord God of Hosts, Thy purpose never swerving," which was written in 1907 for the Men's Association of The

Brick Church. The hymn has been popular, appearing in more than a dozen hymnals during the past twenty years. "Not only where God's free winds blow" was written in 1908, and according to Dr. Knapp's sister, Kate Knapp Vondermuehll, was probably written in Worcester, Mass., shortly after the family had moved there. Some versions of the hymn commence "Dear God, the sun whose light is sweet."

William Pierson Merrill, the Pastor Emeritus of The Brick Church, is probably known around the whole world for his hymn "Rise up, O men of God," the popularity of which has been phenomenal.

Another of Dr. Merrill's hymns, not so well-known, is "Not alone for mighty empire," prophetically written in 1912. "We knelt before Kings" (1914) was written at the height of the Social Gospel era in American church life, and is somewhat dated in its phraseology. "Lord, what a change within us," Dr. Merrill's adaptation from Archbishop Trench's famous sonnet of the same name, was written in 1931, and it has found its way into a number of later hymnals. Seven hymn tunes composed at different times by Dr. Merrill are found in many contemporary hymnals. Five of them first appeared in *Songs of the Christian Life*.

When The Hymn Society was seeking hymns which would express "Christian Patriotism" during the Second World War, one of those included in Paper XI, "Hymns of Christian Patriotism," was Dr. Merrill's "Long ago a prophet sang," written in 1944.

The Reverend Robert Bruce Davis (1881-1949) is remembered for "I thank Thee, Lord, for strength of arm," written by him in 1908 while serving as Assistant Minister at The Brick Church. Mr. Davis' hymn has been found worthy of inclusion in a number of youth hymnals published during the past two decades.

In this brief sketch of the influence and role of The Brick Church in American Hymnody we have noted the outstanding contribution of one particular church within a great denomination. It would be interesting to know if there is any other American church with such a long and illustrious record of attainment. Suffice it to say, during the more than a century and a half of its history, The Brick Church has made a significant mark on the hymnody of the Christian Church—in New York City, across America, and around the world.

# Selection of Hymn Tunes—One More Word

PHILO C. CALHOUN

ON MORE THAN ONE OCCASION \*I have ventured the opinion that although the compilers of the Episcopal *Hymnal* 1940 recognized a mandate of the Church for a book "suitable for congregational singing," much of the added musical material in that revision is not responsive to that mandate. The interest of the Hymnal Commission seemed to have largely centered on collecting what it was pleased to call a "Great Treasury of Praise," with emphasis on the revival of a good deal of medieval Church music. Ray Francis Brown, in the April HYMN, suggests that he and his associates on the Commission were also moved to educate hymn singers out of the "bad habit" of Victorian tunes and toward an appreciation of modern examples of a more correct devotional flavor. He hopes, in effect, that "after one or two generations," Church people will have been converted to an improved standard of hymn tunes.

One can hardly dispute Mr. Brown's preeminence as a scholar and an artist in the field of Church music. But one may fairly recognize also that hymn books purport and ought to be compiled, not for the Mr. Browns, but for ordinary people like you and me; not for future generations, but for the church-goers who are presently expected to use them; not for trained choirs, but for congregations.

Admittedly the modern trend in the Episcopal Church is in the direction of a more formalized liturgy, and a consequent decrease in vocal participation in the service by the people in the pews. The hymn therefore becomes increasingly important as the chief medium of articulate corporate worship. And any appraisal of the worth of a hymn book for the Church must depend upon how well it is adapted to this function.

I have no particular quarrel with the twelve "Principles for Judging and Selecting Hymn Tunes" listed in Mr. Brown's paper, except that he seems to assert musical values as of equal or superior weight with what I think of as practical values. It is just here that I believe the Commission has gone astray in its stand-

\**A Layman Looks at the Hymnal*: Portland: Southworth-Anthoensen Press (1945); *The Layman Looks Again*: The Connecticut Churchman: Vol. 45, No. 9, p. 1 (1951).

ards of selection. The best hymn tune in the world, from a scholarly standpoint, will add little to our services if it cannot be translated into a warm and spontaneous tribute to the glory of God.

There are really only two criteria for useful hymn music, if what we want is better congregational singing. The first is a simple, tuneful melody in an uncomplicated, regular meter, easy to sing and to remember. The second is that the music be adapted to the mood of the words. Beyond these two, there are only such intangible elements of inspiration as tip the balance between adequacy and greatness.

I cannot too strongly emphasize the fact that these hymns are designed to be used by people of little or no education in music or training in singing. Many of us cannot and will not make a joyful noise unto the Lord, or indeed any noise at all, unless the tune is familiar, or follows a pattern readily understood. Even if some of the old hymns are as bad as their critics would have us believe, I doubt if the Church could justify a mission to correct matters of musical taste, or that the publication of difficult new tunes would serve such a purpose. If what we really want is to get hymns sung in a manner which will add vitality and warmth to our services, then the canons of selection must be directed primarily to that end. Commissions must be concerned with material which is practically usable as a medium of hearty corporate worship, and as a means of the grace inherent in that act, rather than with niceties of artistic value and ecclesiastical flavor. It follows that hymn tunes must, within the limits of propriety, be leveled to the taste and capabilities of congregations, and not elevated to the sensitivities of experts.

All of which brings me to a word for the much maligned Victorian hymn tune. Mr. Brown quotes Erik Routley to the effect that this school of Church music was the product of an age which needed something static and familiar to give it a sense of security, and therefore produced music which lacked "tension, challenge, adventurousness and judgment." We cling helplessly to such music, says Mr. Brown, because we lack courage and imagination, and want to please ourselves rather than to know God. I cannot agree with this analysis. The religious and moral code of our grandfathers was inelastic and unyielding, but at least it was a code, and one whereby men could live righteously and die in calm certainty of their reward. I feel in many of these

(continued on p. 94)

# An All-Hymn Worship Service

EDWARD BRADFORD ADAMS

**PRELUDER** A Chorale Prelude based on a hymn tune in the Service

**CALL TO WORSHIP**

John Newton

"Safely through another week, God has brought us on our way;  
Let us now a blessing seek, Waiting in His courts today.  
Day of all the week the best, Emblem of eternal rest."

**PROCESSIONAL HYMN** "Joyful, joyful we adore Thee"

Henry van Dyke

**RESPONSIVE READING** (To be announced in advance and read continuously.)

"Art thou weary, art thou languid?" Stephen of Saba  
"Peace, perfect peace" Edward H. Birkersteth

**ANTHEM** "O Love that wilt not let me go" George Matheson

**SCRIPTURE LESSON** Psalm 96 "O sing unto the Lord a new song"

**PASTORAL PRAYERS**

"My God, I thank Thee" Adelaide Proctor  
"O God, beneath Thy guiding hand" Leonard Bacon  
"For all the saints" (1-5 only) William W. How

**SOLO AT THE OFFERING**

"Master, no offering, costly and sweet" Edwin P. Parker

**PRAYER OF DEDICATION** ("Angel voices") Francis Pott

"Here, great God, this day we offer, Of Thine own to Thee  
And for Thine acceptance proffer, All unworthily,  
Hearts and minds and hands and voices,  
In our choicest melody."

**HYMN** "All hail the power of Jesus' Name" Edward Perronet

**SERMON** "Sing unto the Lord" Text: Psalm 95:1.

The sermon consists of an alphabetical hymn acrostic made up of 26 brief comments, the content of which should be filled in by the minister. Below are some suggested hymn writers with a representative hymn by each:

*Alexander, Frances F.*, likely to be remembered long after her archbishop husband for "There is a green hill far away."

*Bridges, Matthew*, "Crown Him with many crowns."

*Crosby, Fanny*, one of the most prolific of all hymn writers, though not represented in many church hymnals today. "Jesus, keep me near the cross" and "Safe in the arms of Jesus" are widely known.

*Dwight, Timothy*, great educator and theologian of New England, "I love Thy Kingdom, Lord."

## THE HYMN

*Ellerton, John*, "The day Thou gavest," a 19th century "ecumenical emphasis."

*Fawcett, John*, "Blest be the tie that binds."

*Gilmore, Joseph H.*, "He leadeth me." Honored by a plaque on the U.G.I. building at Broad and Arch Streets, Philadelphia.

*How, William W.*, "O Jesus, Thou art standing." May have been inspired by Hunt's "The Light of the World."

*Ingemann, Bernhardt S.*, "Through the night of doubt and sorrow." Danish poet, second only to Hans Christian Andersen.

*Jacopone di Todi*, "Stabat Mater," representing Italy in this international mosaic.

*Kipling, Rudyard*, "God of our Fathers."

*Luther, Martin*, "A mighty fortress." This hymn has been translated more frequently than any hymn except *Dies Irae*.

*Matheson, George*, "O Love that wilt not let me go."

*Newman, John Henry*, "Lead, kindly light."

*Oxenham, John*, "In Christ there is no east or west."

*Perronet, Edward*, "All hail the power of Jesus' name."

*John Quincy Adams*, the only American President among the hymn writers; remembered for some metrical psalm renderings, also, "Hark, 'tis the holy temple bell."

*Rinkart, Martin*, "Now thank we all our God." This was probably written c. 1646, a year memorable for Roger Williams and Thomas Hooker, in America.

*Stowe, Harriet B.*, "Still, still with Thee."

*Tate, Nahum*, "While shepherds watched their flocks." The 300th anniversary of his birth occurs in 1952. He was Poet Laureate.

*Ufford, Edward S.*, "Throw out the lifeline."

*van Dyke, Henry*, "O Lord our God, Thy mighty hand."

*Wallace, John*, (author of my favorite hymn—"There is an eye that never sleeps.") Others may risk a choice from Watts or one of the Wesley brothers.

*Xavier, Francis*, "My God, I love Thee"

*Young, Andrew*, "There is a happy land." These words came to him to fit a tune heard in a temple in India.

*Zinzendorf, Nicholas L.*, "Jesus, still lead on."

CLOSING PRAYER "Jesus, still lead on." (1st stanza)

BENEDICTION Closing stanza of "O Day of rest and gladness"

"To Holy Ghost be praises, to Father and to Son,

The Church her voice upraises, To Thee Blest Three in One."

# Hymn Origins: Excerpts

DAVID ASHLEY COTTON

THE HYMN SOCIETY of America, through its Hymn Origins Committee, over a period of years has undertaken the gathering of information from living hymn writers and composers regarding their hymns and tunes. Through the many replies received we have been able to add to the archives of The Society much interesting and valuable information concerning the circumstances and experiences which show why certain hymns and tunes have been written.

The following excerpts from our correspondence are offered here to illustrate the type of original source material which has been gathered. We take this opportunity to express our gratitude to these authors and composers, and to many others whose letters we are unable to quote for lack of space.

*Rev. Alfred M. Smith*, composer of ASSISI, LABOR and SURSUM CORDA.

In the winter of 1940-41, while in Florida, where I went for several months to regain my health, I noticed in a copy of the *Living Church* that the Church Hymnal Commission wanted tunes for the words of several hymns. I felt that here was an opportunity for me to do some more writing for the Church. I think I wrote about ten hymn tunes. The three that were accepted were all of the modified plainsong type. SURSUM CORDA was originally written with an additional four lines for an eight line hymn, but was changed to a four line tune when sent in to the Commission. I think that LABOR was also made up of 8.8.8.8, but changed to 8.8.8.4 to fit the present hymn. ASSISI was especially written for Dr. Howard Robbins' transcription of St. Francis' Canticle to the Sun. May I quote from a letter that I received from the late Canon Charles Winfred Douglas, who, I am sure, did most of the work in bringing out the *Hymnal 1940* (Episcopal). He wrote, when notifying me of the acceptance of the tunes, 'Twenty-five years ago I entered in my note book on the *Hymnal*, that for the next revision we must try to secure an adequate singing version of the Canticle of the Creatures. Now, thanks to Dr. Robbins and yourself, we have it!'

I write this, not with pride, but with gratitude that I was granted the privilege of making some contribution in the worship of Almighty God.

Feb. 9, 1951

*Rev. Ferdinand Q. Blanchard*, author of "Before the Cross of Jesus Our Lives are Judged Today."

The hymn "Before the Cross of Jesus Our Lives are Judged Today" was written in 1929 as an Easter hymn. What most definitely prompted me to write it was the desire to have a hymn which could be sung to

## THE HYMN

the tune of ST. CHRISTOPHER, written by Frederick C. Maker. The words with which this hymn had been almost universally associated did not express, to my judgment, any general, and certainly not any modern mood or religious feeling. I therefore set forth what I felt was the sound sentiment of today. I wrote it only for my own church and it was published in our church calendar and then was taken by some hymnal; as a result of which I have had numerous requests, and it has been published in at least half-a-dozen hymnals, I should say. A translation was made in one of the South American countries.

March 19, 1947

*Evelyn Atwater Cummins*, author of "I know not where the road will lead."

You ask about my hymn, "I know not where the road etc." I called it *The King's Highway*, and it was published in *The Churchman* magazine, of New York, in 1922. They offered a prize of \$100 for the best setting, and it was won by Edward Shippen Barnes, of Philadelphia. . . I have had lots of other requests to use the words since 1922, and I haven't the remotest idea how many settings there are. . .

It has always been a constant source of wonderment to me that the words have been so popular. I don't know if the fact that my father died in 1922 occasioned part of one stanza, but I know I had Dr. Cummins (d. 1946) and his influence in mind all through the words of the hymn, for he taught me, and lived, his religion in a literal, loving, forthright way, and he actually lived as well as talked, not only the Christian religion, . . . but the brotherhood of man.

March 14, 1947

*Rev. George Arnold Bode*, composer of LARAMIE.

The hymn tune LARAMIE was composed while on the sands of Newport Beach, California. . . . It was submitted to the Commission compiling the *Hymnal 1940* for the Episcopal Church. It was one of 40 accepted out of 4000 submitted and was set in 1941 to the words of Mrs. Evelyn Atwater Cummins' hymn, "I know not where the road will lead. . . I walk the King's Highway."

The tune was named LARAMIE in honor of St. Matthew's Cathedral in Laramie, Wyoming, of which the composer had been Dean from 1904-12, and where he had been Professor of Music in the State University of Wyoming. . . .

The hymn and tune have been used on some special occasions, such as the Consecration of Bishop Quarterman of North Texas on Dec. 6, 1946, at Festivals in St. Luke's Church, Long Beach, California, and in the Cathedrals of San Francisco, Laramie, and Honolulu.

Feb. 7, 1952

## “God of Beauty”

THOMAS CURTIS CLARK

(TUNE: MERTON)

God of beauty, we adore Thee,  
Star and tree are works of Thine;  
May our faces show Thy glory,  
May our lives with goodness shine.

God of wisdom, we are helpless  
As we thread earth's darkened ways;  
Guide our steps, our minds illumine,  
Thou who knowest all our days.

God of mercy, bear Thou with us;  
Oft we stray and thwart Thy will.  
Visit not our sins upon us,  
Be our pitying Father still.

God of love, Thou wilt not fail us,  
Christ Thy Son doth intercede;  
With His help we still shall conquer,  
He will meet our every need.

The writer of this hymn, Dr. Thomas Curtis Clark, is a man who might well be known as the “Laureate of American Religious Poetry.” His recent publication, *Christ in Poetry*, has been widely acclaimed as a worthy anthology of religious verse. Dr. Clark was for many years associated with the *Christian Century*, in whose columns his poetry and hymns have often appeared. His hymns are increasingly finding their way into contemporary hymnals and are written in meters suitable for use to familiar tunes. This year marks the seventy-fifth anniversary of his birth. He is presently engaged in the preparation of material for a non-denominational hymnal. Members of The Hymn Society and others familiar with *Hymns of Christian Patriotism* will recall that his hymn “Who will build the word anew?” was printed there.

# Biblical Sources Of A Hymn

"SHALL NOT THE JUDGE OF ALL THE EARTH"

THE EDITORS

AT THE TIME of the commemoration of the 400th Anniversary of the Genevan Psalter of 1551 by The Hymn Society of America, the Executive Committee of the Society authorized the publication of a compilation of tunes from the 1551 Psalter, combined with suitable hymn texts, for use during the celebration. It was recognized that the unusual metrical construction of many of the tunes would govern to a large extent the words selected.

Since one of the avowed purposes of such a collection as that projected would be to familiarize American churches with the great *usable* tunes from the Psalter heritage, it was necessary to look far afield for hymn texts worthy of mating to the tunes. The tune OLD 124TH was one in question. Its use in recent years has steadily increased, largely due to association with Arnold Bax's text "Turn back, O man," a hymn reflecting the aspirations of the era immediately following the First World War.

The compilers of The Hymn Society's collection were concerned to locate a text which would have a more universal, and perhaps somewhat less dated expression of Christian faith. The Reverend Frank Bertrand Merryweather's "Shall not the Judge of all the Earth do Right?" was noted in a publication of The Hymn Society of Great Britain and Ireland, and its quality was immediately apparent. The Editors of THE HYMN have invited Mr. Merryweather to submit his original fourth stanza and to append the Biblical allusions upon which the various lines are based.

1. Shall not the Judge of all the Earth do right?

*Genesis 18:25.*

Yea, in man's soul burns this unquenchéd light,  
*Job 8:3.*

Unsearchable His wisdom and His ways,  
*Romans 11:33.*

Yet this shall be our rest, and this our praise:  
*Isaiah 25:9.*

The judgments of the Lord are true and right.  
*Job 34:12.*

2. Man's earthly lot shall not unmeaning be,  
Though we His purpose here but dimly see;

*I Cor. 13:12.*

Though visions fail and hope is long deferred,

*Haggai 1:9. (See also II Peter  
3:4, Isaiah 2: 3, 4.)*

Faith shall endure and rest upon the word

That brought to light man's immortality.

*II Timothy 1:10.*

3. Praise be to God Who reigns supreme in might;  
Shall darkness overcome th' eternal light?

*I John 1:5.*

Let heaven rejoice and let the earth be glad,

God is with justice and with mercy clad;

*Isiah 63:1 ("Who is this . . . glorious  
in His apparel . . ?")*

The judgments of the Lord are true and right.

4. Strong are the nations who in God confide,

*Proverbs 14:34.*

Wisdom is theirs who in His laws abide;

His goodness leadeth men to penitence,

*Romans 2:4.*

His service bringeth men to eminence;

*Romans 2:7.*

Let righteous judgments o'er the earth preside.

*Amos 5:24 (R. V.), Isaiah 26:9b.*

—Frank Bertrand Merryweather

Oxhill Rectory, Warwickshire, England.

### AMONG OUR CONTRIBUTORS

*Edith Holden* is a member of a family with long and historic associations in The Brick Church, a historian, and Treasurer of The Hymn Society. . . . *Philo C. Calhoun*, a prominent Episcopal layman, is a lawyer in Bridgeport, Conn. . . . *The Reverend Edward Bradford Adams* is especially interested in biographical data and anniversaries of hymn writers. He lives in Los Angeles, California. . . . *David Ashley Cotton*, Chairman of the Hymn Origins Committee of The Hymn Society, is a Christian Science Church Organist in Boston and is on the staff of the Boston Public Library. . . . The late *Frederick J. Gillman*, Editor of the renowned *Fellowship Hymnal*, was a Friend widely known outside of his native England, and was especially recognized in this country for his *The Evolution of The English Hymn*.

## Church Bulletin Program Notes

The Editors of THE HYMN are pleased to note the increasing number of organists and ministers who are providing "program notes" about the music of the service and often the hymns in the Sunday calendar.

If hymn singing is to be given its rightful place in the worship life of the American churches, not only must the clergy and musicians endeavor to broaden their own knowledge of hymnology, but they must also be willing to share with their people.

Here are two samples of hymnic "program notes," culled from recent church bulletins: From First Congregational Church, Columbus, Ohio, Boynton Merrill, D.D., Minister, Edward Johé, Choirmaster:

Let your imagination go back over a thousand years and across the Atlantic to the city of Orleans, France. It is Palm Sunday. A great celebration is in progress. The palm branches have been blessed and distributed. The Triumphal Procession starts for the Cathedral. We quote the words in which a church historian, using a very early source, described what happened.

'At the head of the procession were bourne the Gospels, the dragon, the cross, and the banners; then followed a living representation of Jesus seated upon an ass; last came the people carrying branches and singing the Hosannahs. . . . Then a choir of children sang, from the city walls, the *Gloria, laus et honor* and the refrain was taken up by the crowd. . . .

It may seem a far cry from a great outdoor procession in long-ago France to the year of our Lord 1952 and our own Palm Sunday worship in Columbus, Ohio, on a continent which no man then dreamed existed. Yet, despite the lapse of years and the intervening miles and the birth and death of nations and of tongues, this great hymn of praise ("All Glory, Laud and Honor") has come to us unbroken. . . .

From First Church Methodist, Boise, Idaho, Herbert E. Richards, Minister, Richard R. Alford, Minister of Music:

THE EASTER HYMNS—We sing this morning were written some 200 years ago by two very close friends, Charles Wesley and Edward Perronet. Wesley's "Christ the Lord is Risen Today" has only one rival as the most popular Easter hymn, and that is Perronet's "All Hail the Power of Jesus' Name." The two friends traveled throughout England together, speaking and writing hymns. Queen Victoria had such respect for "All Hail the Power" that she removed her crown whenever it was played, saying that her power was nothing compared to the power of Jesus' name.

# Hymns in Periodical Literature

Reviews by RUTH ELLIS MESSENGER

Alexander Flanigan, "Presbyterian Praise," *The Presbyterian Herald, the Record of the Presbyterian Church in Ireland*, Jan., Feb., 1952.

Following the Anniversary celebrations of the Scottish Psalter, 1650, and of the Genevan Psalter, 1551, which occurred in 1950 and 1951, numerous articles have appeared dealing with various aspects of the history and literature of the general subject. Mr. Flanigan is occupied with the account of the Psalter as used in the Presbyterian Church in Ireland and of the official hymnody which has accompanied it.

Beginning with the antecedents of the Scottish Psalter of 1650, he traces the origin of this version and its use in the Irish Church as the only metrical Psalter authorized by the General Assembly. In 1878 the advocates of hymnody brought about a revision for the Church in Ireland but the Scottish Psalter held the field until 1880.

Meanwhile the *Translations and Paraphrases*, first compiled in 1745, which had gained five hymns, continued to be employed. Yielding to the example of other sister Churches such as the Methodist, which had brought hymns into the Sunday Schools, the General Assembly in 1895 authorized a hymnal. It appeared in 1898 as the first edition of *The Church Hymnary*. Again, in 1922, a revision committee began its work which resulted in *The Revised Church Hymnary*, 1927, as a joint hymnal of the Church of Scotland, the United Presbyterian Church, the Presbyterian Church in Ireland, in England and in Wales.

Mr. Flanigan commends the book with its great heritage and assures Presbyterians that it is worthy of its function in the praise of God.

In connection with this account, Mr. Flanigan has this timely comment to offer which is quoted in full.

"The average life of a denominational hymn book is between 25 and 30 years, if it is to keep abreast of the times. The extension of missionary work, the advance of child psychology, the increasing emphasis on social Christianity and the brotherhood of man, the advance in education and its resultant higher literary taste, are among the influences in the evolution of the English hymn and hymn book."

Gerard Irvine, "Hymns and the English," *Time and Tide*, Dec. 22, 1951.

In this very charming yet incisive discussion of hymns as a characteristic expression of piety and theology among the English people, the writer comments chiefly upon the *BBC Hymn Book*, 1951.

Any American reader, sensible of the fact that so large a part of this pietistic and theological heritage has been accepted from overseas,

via the hymn book, is struck by the statement "In any case, in our own country and century the hymn book has begun to play the part that the Bible played in the spiritual lives of our great-grandparents. This may be regrettable but is the case. There are perhaps comparatively few "Bible Christians" lost, but dare we say there are not plenty of "Hymn Book Christians?" What of this "Hymn Book Christian" for the expression of whose theology the hymnal editor may be responsible?

Since the *BBC Hymn Book* serves so wide a public and must of necessity be inter-denominational, Mr. Irvine thinks that its theological function has been well handled. The faults of the book remain those of its obvious virtues.

In principle, the writer decides — and his decision appears to the present reviewer his most significant pronouncement — that the only theologically "safe" hymns are the objective hymns upon the central facts of Christian revelation; that they remain pertinent while the contemporary subjective attitudes in hymnody change with the passage of time. Finally he observes that Nativity hymns offer the most satisfactory vehicle for the expression of both the objective and subjective treatment of Christian truth.

A minor comment on this article should be added, concerning the hymn "I sing a song of the saints of God," (*BBC Hymn Book*, 353). It seems to Mr. Irvine "outrageous" and theologically false, and he states that "it has never been heard of before." The hymn, first published in 1929, was written by Mrs. Lesbia Scott, an English woman, "not for publication," she says, "but for use in our nursery as an expression of the faith we were trying to give our own children." It is published in the Episcopal *Hymnal 1940*, 243. (See *The Hymnal 1940 Companion*, p. 553.) In this connection, it is interesting to recall that Leonard Blake, who reviewed the *BBC Hymn Book* for the *Bulletin* of the Hymn Society of Great Britain and Ireland, (Dec. 1951), remarks that the hymn in question "could well have been omitted."

W. S. Kelynack, "Philip Doddridge," *London Quarterly and Holborn Review*, Oct., 1951.

Recent articles on Philip Doddridge, 1702-1751, reviewed in THE HYMN, have presented his achievement as a hymn writer. Here, Mr. Kelynack offers a well-rounded treatment of his life and activities as a whole. Written with entire objectivity, the account of Doddridge as a man, a preacher, teacher, writer, philanthropist and hymnist, has a cumulative and dramatic effect by virtue of which Doddridge lives anew.

Throughout, he is linked with his age and environment. His grandfathers were both involved in the religious persecutions and upheaval of the mid-seventeenth century. His own tutor, Dr. Clarke, his brother-in-law, Rev. John Nettleton and Doddridge himself were all members of the teaching fraternity that headed the familial groups and academies

of the eighteenth century. From these centers sprang the ministers and preachers of Nonconformist and Dissenting sects, who were denied entrance to the great English universities. Doddridge knew Watts, Whitefield, and Wesley. He was in close touch with contemporary scholars and was granted the degree of Doctor of Divinity by Aberdeen University. His *Principles of the Christian Religion in Plain and Easy Verse* found its way into the royal nursery, to be read and learned by the future King George III. His contacts with doctors and business men led to much needed institutional foundations.

Mr. Kelynack takes us into the Church where Doddridge introduced his hymns, describing how without organist, choir or hymn book, and with only two manuscript copies of the hymn, Doddridge and his clerk conducted congregational song.

Finally, we meet in this account, the gracious women of his family: his mother, of whose twenty children only two survived, his sister Elizabeth whose generous affection was always at his command, and his wife Mary who brought him complete happiness throughout their married life.

Donald D. Kettring, "Why People do not Sing in Church," *Church Week*, East Liberty Presbyterian Church, Pittsburgh, Pa., Sept. 28, Oct. 19, 1951; Feb. 8, Feb. 15, Mar. 21, June 6, 1952.

Mr. Donald D. Kettring, well-known author of *Steps Toward a Singing Church*, on the basis of careful inquiry, has narrowed his discussion of the present subject, to eight reasons. They are 1) some people "can't sing;" 2) some are timid and afraid of the sound of their own voices; 3) some do not know the hymns; 4) some cannot conscientiously participate in the singing of certain hymns; 5) some are not in the mood to sing; 6) some find the organ a distraction; 7) some are willing to "let the choir do it;" 8) some prefer to follow the words in silence.

For these conditions, Mr. Kettring has definite remedies, as follows: 1) Youth should be trained to sing fine hymnody and adults who have not had such training should do their best; 2) Timidity and self-consciousness may be forgotten in pre-occupation with great tunes and texts; 3) The congregation should be constantly learning new hymns for it is a part of worship experience to explore new areas. It is not safe to say that there is any great body of hymns which "everybody knows;" 4) The observable trend toward finer hymns in recent years should be encouraged by the worshiper with patience but with conviction; 5) The average churchgoer, it may be admitted, is occasionally in a state of fatigue, indifference, unhappiness or physical discomfort. Here, Mr. Kettring recommends Spartan self-control and determination to shake off the mood, for refreshment of spirit is likely to be the worshiper's reward.

\* This series will be concluded in forth-coming issues of *Church Week*.

Irving Lowens, "The Warrington Collection: A Research Adventure at Case Memorial Library," *Bulletin, The Hartford Seminary Foundation*, Jan., 1952.

Those who have enjoyed Mr. Lowens' article "Our Neglected Musical Heritage," THE HYMN, April, 1952, will be interested to hear more of the special project in which he is now engaged, "entailing the examination and study of every known American tune book published before 1810."

Starting with the collections in the Library of Congress, Union Theological Seminary, New York, and elsewhere, he moved on to the Case Memorial Library at Hartford. Knowing that James Warrington, a Philadelphia business man and scholar, had been, about 1875, a collector of books relating to American psalmody, and acting upon a hint from Dr. Allen P. Britton of the University of Michigan, himself a bibliographer of eighteenth century American tune books, Mr. Lowens pursued and finally caught up with the Warrington Collection at Hartford.

Here he was introduced to the Warrington books, temporarily housed in the cellar and so far uncatalogued, due to lack of available funds. "There appeared to be thousands of books," he writes, which if he has correctly appraised them, will make the Case Memorial Library "one of the most important centers of research materials for the study of early American music in the country."

There is nothing more contagious than the faith and enthusiasm of the student in specialized research. Mr. Lowens has made clear the significance and relevance for the development of studies in American culture, of the current investigations in early American music. The 30th Anniversary of the Hymn Society is dedicated to American hymnody, and to the singing of great hymns of American origin. It must also record the progress made in research as well as in worship.

Daniel L. Ridout, "Hymns for the Evangelistic Meeting," *Shepherds*, July, 1952.

Speaking editorially in THE HYMN April, 1951, Mr. Knight advocated the use of the great heritage hymns of the church in evangelistic meetings, testifying that such hymns have been and can be freely and appropriately used in these gatherings. Mr. Ridout, addressing Pastors and Committees on Membership and Evangelism of the Methodist Church, pleads eloquently and convincingly for the same end.

Mr. Ridout believes that The Methodist Hymnal contains a sufficient number of good hymns with strong evangelical appeal. He would have the minister begin with the education of his own choir and congregation in the treasures of hymnody "on which Methodism was born and nurtured." He would also have the song leader in evangelistic rallies and revivals turn the potential enthusiasm of his congregation away from the Gospel Songs, often cheap and outdated, and into the channels of

genuine and heartfelt emotion expressed by hymns like "Amazing Grace! How Sweet the Sound," "Jesus, My All, to Heaven is Gone," "Guide Me, O Thou Great Jehovah," "Stand Up, Stand Up for Jesus," and "All Hail the Power of Jesus' Name."

It is to be hoped that leaders in other denominations will experiment with their own hymns in like manner and add their testimony to that of the pioneer minority who have already spoken on this subject.

Erik Routley, "The Puritans and Music, 1952," *British Weekly*,  
Jan. 24, 1952.

*Note:* This review has been written by our Contributing Editor, Robert Stevenson, by special request.

In a series of four related articles, Erik Routley, Chaplain of Mansfield College, Oxford, has surveyed the present status of church music in Calvinist areas. He inevitably deplores the present emphasis on musical entertainment in churches nominally of Calvinist persuasion. Although he does not advocate ousting organs or disbanding choirs merely to conform with pristine Calvinist practice, he does call for a vigorous campaign against *concert* music in church. As emphasis on the catechism and on theological indoctrination has declined, aestheticism has reared its unwelcome head, he finds.

Mr. Routley, both a clergyman and a practical musician, surveys church music under four headings: 1) historical introduction, 2) the proper functions of a choir, 3) the organist's proper sphere, 4) the duty of every church member to participate in the music, insofar as he is able. A trenchant writer, Mr. Routley has sharply challenged all those who content themselves with mediocre imitations of concert hall music.

Although Mr. Routley's articles primarily apply to church music in the British Isles, they may be read with profit by choirmasters in the United States, who will find comfort in knowing their overseas colleagues in a country now in the full flush of a musical renaissance still continue to face problems very much like their own.

Henry L. Williams, "Jan Swertner — Pastor, Painter, Poet," *The Moravian*, March 1, 1952.

Sing hallelujah, praise the Lord,  
Sing with a cheerful voice;  
Exalt our God with one accord,  
And in his name rejoice,  
Ne'er cease to sing, thou ransomed host,  
Praise Father, Son, and Holy Ghost;  
Until in realms of endless light  
Your praises shall unite.

The note of joyous praise which sounds in these lines from the best-known of Jan Swertner's hymns is heard throughout Mr. Williams' appreciation of his career in the Moravian Church.

A native of Holland, Swertner, 1746-1813, came to England at the age of twenty-nine and there entered upon his lifetime ministry among the Moravians at Fulneck, Fairfield, London and Bristol. His wife Elizabeth was a daughter of John Cennick, Methodist preacher and teacher.

Swertner's pastoral work was performed in the spirit of consecration and pietism characteristic of the Brethren. He supported fully their missionary enterprise. Gifted as an artist, he was also a translator and writer of hymns for the English-speaking Moravians. As editor of the English Moravian hymnals of 1789 and 1801, he made a lasting contribution to the published hymnody of his Church.

**"Selection of Hymn Tunes"**  
*(Continued from Page 80)*

Victorian hymn tunes an expression of solid conviction and unquestioning faith, which for me carries assurance and inspiration. The melodies don't putter in querulous minors. They march in major keys with splendid directness and sure confidence.

Croft produced a similar effect with ST. ANN, composed more than a century before Victoria was born. Luther and Tallis, and whoever it was that gave us ADESTE FIDELES, adorned a comparable and even older tradition with substance and beauty. To wave aside the whole Cathedral School as a vapid by-product of Victorian complacence, is to miss certain timeless values which will always stir men's hearts and lift their voices.

I have heard troops swinging along a road in France to the tune of "Onward Christian Soldiers." I remember a great Convention making its confession of faith by singing "Holy Holy, Holy" to Dykes' NICAEA. I shall not soon forget a candle light meeting in a little country church on VJ Day, and everyone pouring out full hearts in "O, Sion haste, thy mission high fulfilling." I was not oppressed with any feeling of helplessness or lack of imagination on these occasions. If my sense of security was fortified, I do not complain. And if there is any modern tune in the entire *Hymnal 1940* which would have proved equally adequate for such moments of high dedication, I have yet to find it.

I venture the prediction that only ten of the 56 new modern tunes in the *Hymnal 1940* will survive the test of use. Eight of these Mr. Brown lists. The other two are David Evans' CHARTER-HOUSE and R. Vaughan Williams' SINE NOMINE. This is only a personal appraisal as of now. It may be that I have underrated my receptivity and that of my fellow church-goers to what may be a higher type of Church music. I shall not close my mind or my heart to that possibility.

## Reviews

*The Hymnal*, Authorized by the General Synod of the Evangelical and Reformed Church, Eden Publishing House, Saint Louis, Missouri, 1941. (Tenth printing, 1951. Containing complete orders of worship.)

Ten years ought to be long enough to determine whether a hymnal will have fulfilled the motives of its compilers. *The Hymnal* is certainly one of the outstanding twentieth century attempts at providing a hymnal with a satisfactory amount of the old familiar hymns and tunes and a sufficient selection of new material. This is not surprising, as Dr. and Mrs. Clarence Dickinson were actively associated with the committee appointed by the Evangelical and Reformed Church.

There are many similarities between this book and the earlier (1933) Dickinson Presbyterian *Hymnal*: the same high standards of editing prevail; there is a tendency to re-introduce great tunes of the historic church; and there is a happy choice of excellent contemporary material. Noteworthy as a contrast to the earlier book would be the inclusion of more of the nineteenth century tunes and less tendency to place new tunes to old familiar texts. To the Reviewer this is a distinct improvement, as it shows a recognition of the fact that while a hymnal must educate and must instruct, its primary purpose is to provide a vehicle suitable for the man in the pew to express his praise.

The hymnal as a whole is worth careful study; there are a number of excellent chorales which apparently are part of the Evangelical and Reformed historical traditions and which do not appear in many other books.

In a number of instances, such as "Away in a Manger," mistakes of this hymnal are rectified in the Handbook, reviewed below. (There are disadvantages to the delayed appearance of *The Story of our Hymns*, but one great advantage is the availability of recently discovered facts about some of the hymns.)

One wonders why ALLELUIA DULCE CARMEN was used for "Praise my soul, the King of Heaven," instead of the more familiar tune which appears in the Presbyterian Hymnal. Mr. Haeussler mentions that the Hymnal Committee altered the second line of the third stanza of "We praise Thee, O God, our Redeemer, Creator," and the alteration does not particularly enhance the text. Certainly TRINITY is a "proper tune" for "Come, Thou Almighty King," and yet we find an alternative tune, SERUG, by Samuel S. Wesley.

The oft-repeated error of using "flock" in place of "folk" in Kethe's paraphrase of the 100th Psalm occurs in *The Hymnal*. We are happy to note that John Newton's beloved "Safely through another week" is set to ST. ATHANASIUS, which guarantees that the text will be utilized. Neander's stately paraphrase of Psalm 19 appears in a shortened form with Freylinghausen's GOTTF SEI DANK, and we would prefer the longer version of the tune, thus permitting more of the text to be used.

There is so often a tendency to re-harmonize tunes which may for one reason or another be less than satisfactory. It is an open question whether Edward Shippen Barnes' harmonization of TERRA PATRIS ("This is my Father's world") is an improvement

over the somewhat pedantic, though diatonic earlier version of the tune. GRACE CHURCH is set with "Lord of all being," and one wonders if that is much improvement over LOUVAN. Again, "God is love, His mercy brightens" often appears with Stainer's CROSS OF JESUS, and here is set to Conkey's RATHBUN, which is really a "proper tune" for "In the Cross of Christ I glory."

"O my soul, bless God the Father" is the United Presbyterian version of Psalm 103, but certainly nowhere near the majesty of "O Thou my soul, bless God the Lord," which version is found in the Presbyterian *Hymnal*. One also questions the use of G. Darlington Richards' fine tune HOLMBUSH with "There's a wideness in God's mercy" when the Dutch IN BABILONIE is just beginning to be accepted with those words. The latter tune, we note, is used for "Come, Thou long expected Jesus," certainly "wedded" to STUTTGART.

The section of Advent Hymns is one of the best in the book, and provides real variety for each of the great emphases during that period of the Church Year. The Gerhardt hymn "O how shall I receive Thee?" rightfully belongs to Palm Sunday, but appears in the Christmas section — and is set to ST. THEODULPH, though possibly more effectively to ARBOUR in other hymnals. "O Jesus, we adore Thee" is set to the PASSION CHORALE, but seems more effective with MEIRONYDD.

The sections containing Responses and Canticles are expertly edited; other hymnal editors might well study these two. Considered as a whole, the book stands up well. The Lectionary is provided in a genuinely helpful manner

for use in the average congregation. Some of the Litanies are less successful, though a high standard is the rule. The Responsive Readings are well arranged on the page with variation in type for minister and people — something which is too often ignored.

The typography of the book is not quite all that one might desire. The page headings are set in a rather stilted font, and the hymn texts are not easily readable, since they are not set in quite bold enough type.

The number of hymns in various special sections is well considered. Too often there are unnecessarily large numbers of hymns for yearly observances, but the editors have wisely kept that number down in every case.

Future hymnal editors will do well to consult this book, as it sets some standards of selection which cannot be overlooked. There are a number of original tunes composed for the hymnal which are of high calibre and deserve wide use in other denominations. The same might be said for some of the chorales.

—GEORGE LITCH KNIGHT

*The Story of our Hymns, The Handbook to the Hymnal of the Evangelical and Reformed Church*, by Armin Haeussler. Eden Publishing House, Saint Louis 3, Missouri, 1952. (First printing)

For the appreciation of a hymnal handbook, one must have some independent acquaintance with the hymnal on which it is based. The Editor's review, in this issue, of the *Evangelical and Reformed Hymnal*, 1941, presents its chief features with an evaluation of the book as a whole. The pub-

lic reception of the *Hymnal* has been phenomenal within its own borders and also beyond its denominational frontiers.

By the same token, *The Story of Our Hymns* has had an enthusiastic reception by all users of the *Hymnal* and bids fair to be welcomed by students of hymnology within the limitations of subject matter conditioned by the actual selection of the 481 hymns chosen by the compilers of the *Hymnal*. The fact that so large a number of these hymns is duplicated in other contemporary hymnals, although they may be treated in current handbooks, makes the present volume a generally available reference book for the subject at large. In fact, *The Story of Our Hymns* is not so much a denominational handbook for a specific hymnal as a Dictionary of Hymnology for the general field.

A similar point of view is possible with respect to the liturgical material which occupies pages 482-632 in the *Hymnal* and is discussed in the handbook, pages 485-513. The increasing importance of this section in the hymnals of non-liturgical churches and the corresponding reference information required to interpret it, is incidental evidence to the strength of the current liturgical movement. More than that, the bridging of denominational differences through the employment of historical elements of worship, creates a basic unity of thought fully as important as the singing in common of the same hymns. In this feature, the handbook is generally available.

The function of a Dictionary of Hymnology is further served by the able introductory articles, "What is a Hymn?" and "Hymn Singing and

Playing." The former includes a discussion of the ever-present problem of the technical meaning of the word *hymn* as referring to words or tune. "In ever-increasing usage," Dr. Haeussler says, "the word 'hymn' refers to the union of the words and the music." This leaves unanswered the query "What shall we call the words or the tune when separately discussed?"

In the second brief but competent article, Mrs. Haeussler indirectly raises the question of the place of the Junior hymnal by recommending the use of the church hymnal in the church school, for pupils of twelve years of age and older. Does this mean that a Junior hymnal is appropriate for younger children only? That this proposal opens up the whole subject of suitable hymns for Junior hymnals will be recognized by editors and compilers now at work on this problem.

Turning to the essay on "The Hymnody of the Evangelical and Reformed Church," the reader finds a treatment both learned and sympathetic of the traditional hymnody of these denominations. The European background is most adequately yet briefly described. Insofar as this account is concerned with the evolution in this country, it offers a contribution to the history of American hymnody which is very timely in connection with current studies in American culture.

The sections on "Our Hymns" and "Biographies and Notes on Sources" form the bulk of the volume. The presentation of individual hymns follows fairly closely the lines familiar in recent handbooks. Musical sources are frequently included. A line by line

critique of these two sections is obviously impossible in a short review.

Inasmuch as this book has been six years in the making, it is unreasonable to expect that the latest information has always been at the editor's disposal. For example, the account of "O Come, All Ye Faithful" (112) lacks new evidence regarding the authorship of *Adeste Fideles* by John Francis Wade which is to be found in *Adeste Fideles; a Study on its Origin and Development*, by Dom John Stéphan. But we are happy to note the inclusion of references to the material concerning "'Away in a manger," thus clearing up a rather pleasant but misleading myth regarding Martin Luther's supposed authorship. For those who have come to appreciate the hymn attributed to John Calvin, "I greet Thee, my Redeemer," the discussion of authorship is a source of interest, though it falls somewhat short of completely authenticating the assertion that the great Reformer actually did write the hymn. Guido Maria Dreves should be listed as an editor instead of an author of the *Analecta Hymnica Medii Aeri*.

Among biographies, forty sketches have never been published in any other handbook and some appear for the first time in English.

The account of Thomas Tiplady, the contemporary English Methodist hymn writer, is the best that has yet appeared, showing more than an academic acquaintance with the man and his work. It may well become the classic reference for his life until a definitive biography is written in book form.

On the whole, the sketches of contemporaries are excellent. Entries con-

cerning the ancient hymn writers would have been strengthened by a perusal of recent literature in the field.

Finally, in the biographical section, the material has been presented in what the Announcement styles a "humanized form." In certain instances, this type of popular presentation cheapens and renders commonplace authentic reference material. To point this criticism by citing page and line would give undue prominence to a defect which is more than overbalanced by the simple dignity and high quality of English prose which predominates in the volume.

Brief notice must be made of the Bibliography and Indexes. The Bibliography of some 277 items reaches far beyond the limits of the *Hymnal* and should prove valuable to general students of hymnology. Had it been topically arranged, it would have been invaluable. Some omissions were to be expected. Of works pertinent to the subject, we miss the *Papers of the Hymn Society*, nos. I, II, IV-XV.

The Indexes include a *Biblical Index*, which is becoming an indispensable handbook tool. The *Index of First Lines of All Stanzas* offers the equivalent of a dictionary of hymn quotations besides being a real help to those who wish to locate a hymn but cannot remember the first line.

Sincere congratulations are due to all those who made possible the production of *The Story of our Hymns*. To Dr. Armin Haeussler, who has been the inspiration as well as the leader and chief worker in this enterprise we offer our gratitude and good wishes.

—RUTH E. MESSENGER

## LET US SING! BUT WORTHILY

FREDERICK J. GILLMAN

Some years ago our Friend, William Charles Braithwaite, expressed the opinion — founded, needless to say, on much learning — that the hymns of Christendom constitute the most important of the inspired additions made by the Church to the New Testament. They are, today, carrying thoughts on the deepest things of life to millions of people, through the lovely artistry of verse and song; and they can fulfill no nobler purpose than that assigned to them by Luther — "to keep the word of God alive among the people." Here, in the care of our churches, is a shrine of quietude and peace, and of gracious healing influences, amid the turmoil and confusion of a restless and turbulent world.

Today, I think it may be fairly said that the hymns sung in our churches must carry their share of responsibility for the decline in public worship. Such a challenge is growing — and will still grow in intensity, and Friends would do well to listen to it and try to understand it. The issue is too big and too complex to be faced in a few, brief paragraphs, but I am sure it calls for serious attention and particularly in Meetings and schools where hymn singing is customary. I shall give only one experience when, just before the war, I was privileged to visit a Friends Meeting, and Sunday school in the middle-west of your great country, where I understood that Friends were rather proud of their singing. When the time came for a hymn the pastor announced that they would sing a favorite and he invited the congregation to "bring the roof down."

The experience saddened me. I fear something of the sort can be met with in many Meetings and places of worship. But what of the tunes? The average congregation is content with the old favorites. They want no new ones; they want those that they all know, and it is much harder to persuade them to accept a new tune than to accept a new hymn. It is not realized when folk are perturbed at the introduction of a new tune, that they are often forgetful that the old, familiar ones once were new.

Luther's tunes, Marot's French ballads, Orlando Gibbons', Calvin's sedate Genevan Psalm tunes, all were once new. But the law of attrition is never at a standstill. Beethoven was not satisfied with the music of his day and he sought for, and created new art forms. The finer form sooner or later ousts the poorer one, and is it too much to say that to be content with the second best is to sin against the Holy Spirit? Certainly the slipshod phrase, the conventional, commonplace notes, degrade and impoverish faith. Dignified themes call for dignified expression.

All of which surely means that we must take infinite pains to insure that the contents of our hymn books — of every word and every note — as well as the way in which they are sung, calls for the most reverent attention.

We should do all we can to raise the level of our understanding and the appreciation of the beautiful. In the meantime, few would suggest silencing the congregation until all have reached to artistic perfection. That

## THE HYMN

would be to fasten on the worshiper a burden too grievous to be borne. Meantime, as we strive after the best, one test is clear. Though the tune be imperfect and the voice artless, our singing must be sincere. For no other song, however perfect the notes, will reach Heaven.

Childlike though the voices be  
And untunable the parts  
God will own the minstrelsy  
If it flow from childlike hearts.  
Jordans, Buckinghamshire,  
England — October, 1947

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## Hymn Society Mailing Information

Publications of the Society are mailed from the Headquarters, 297 Fourth Avenue, New York 10, New York. In order that the accuracy of mailing records may be maintained, members should notify the Society immediately of any change of address.

The address of *The Hymn Society of America* is 297 Fourth Avenue, New York 10, New York., and the telephone number is GRamercy 7-7663. All orders for books and other printed literature, requests for information about the Society and its publications, and information about use of copyrighted hymns should be directed to this address. Correspondence with the President, *Rev. Deane Edwards*, and the Executive Secretary, *Dr. Reginald L. McAll*, should be sent directly to the Society Headquarters.

Membership dues, contributions to the Society, and letters pertaining to financial matters should be addressed to the Treasurer, *Miss Edith Holden*, Rock Ridge, Greenwich, Connecticut.

Correspondence with the editors and material for publication in THE HYMN should be sent to *Rev. George Litch Knight*, West Side Presbyterian Church, Ridgewood, New Jersey.

Hymns and hymn tunes for appraisal should be addressed to *The Hymn Appraisal Committee of The Hymn Society of America*, Dr. Philip S. Watters, 133 W. 4th St., New York 12, N. Y. A stamped reply envelope should be enclosed if return of hymn is desired.

Information about hymn festivals, special musical services, or matters of general hymnic interest should be sent to Dr. McAll at the Society Headquarters.